

MCGILL DAILY CULTURE

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Thursday, October 1, 1992





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Blasting the infotainment mindfuck

Celebrity is an odd institution. Celebrities are people who are constantly mentioned in the media. And why are they mentioned in the media so much? Because they're celebrities.

And once they become celebrities, we can't see enough of them. There are magazines whose major source of revenue is the adulation we have for people who have been sufficiently publicised.

And companies pay money to advertise in publications which are doing that publicity. What begins as advertising for the movie industry turns into something else, a source of revenue in itself. Yet it remains advertising.

The only difference from conventional advertising is that people do it freelance.

In *Blast 'em*, film-makers Joseph Blasioli and Egidio Coccimiglio offer a new perspective on the absurd industry which generates so much of our material culture.

The film cameras follow the people who make the images that make

FILM

Blast 'Em • Joseph Blasioli & Egidio Coccimiglio • Silent Fiction Films 1992

REVIEW BY FIONA MCCAW

the celebrities, a horde of aggressive and ill-mannered "assault photographers", stalking the famous people in New York.

We see these characters as they jostle each other at public events to get the best view of a lucrative celebrity. We follow some of them as they stalk the more elusive famous folk at their homes and in their leisure pursuits. And we see them on the phone, hawking their wares to the highest bidder.

JFK Jr. rollerblading, Michael J. Fox with his baby, Marla Maples with an engagement ring, and the last picture of a dying Greta Garbo — these are the treasures the photographers are willing to go to any length to find.

The main character in this fucked-up fable for our times is one Victor Malafronte, a testosterone-

saturated photographer who hustles with the best of them. A charismatic individual, he could almost be a star himself, sort of a tall, skinny, badly dressed combination of early Robert DeNiro and Sean Penn.

One of the funnier moments in the documentary is when Malafronte photographs the two actors together, and looking over the slides later, makes fun of their expressions.

Blasioli and Coccimiglio bring us very close to Malafronte. The photographer is aggressive, abrasive, mercurial in his emotions and straightforward in his views. He makes whiplash transitions from despair to absolute triumph as he copes with his demanding, stressful and completely irrelevant job.

Malafronte is an asshole, but you can relate.

And he certainly doesn't give a shit about anybody's privacy. His justification: "I don't have any sympathy for a guy who makes \$20-30 million a year." Makes some sense.

While they concentrate on the photographers, Blasioli and Coccimiglio explore other aspects of the celebrity industry.

Sally Kirkland takes us to the other side, as she tries on dresses, supplements her hair, and poses to prepare for her moment of "making love" to the camera. Strangely disturbing.

And one obsessive Madonna fan cum photographer triumphs as he transcends the object of his admiration to become a 300-pound Queerdonna.

The most refreshing thing about this movie is that it uncovers a rarely seen aspect of cinema images: the camera.

Movies never show the cameras. It's against the rules. Yet here is a movie that not only shows the cameras, it concentrates on them. Even the filmmaker's camera — the major one to hide — is not exempt. Wobbly hand-held shots and photographers yelling at the cameraman make this a sure thing.

The beauty of it is, once you see the whole scene, with the cameras and the publicists and all that, it takes away the sort of otherworldliness we come to take for granted with celebrities. It makes the whole thing look kinda sordid and kinda silly, but definitely for real.

It also makes you look at the photo credits on pictures in the newspaper.

Blast 'em is playing at the Rialto (5723 Parc) October 2 to October 13. For more information call 274-3550.

Chaos set free in avant-garde film

Oliver Hockenhull has taken it upon himself to show what an avant-garde filmmaker can do with three government grants.

Entre la Langue et l'Océan is his second feature film. It was inspired by the revolt of 1937-38, specifically the skirmishes that occurred in Lower Canada (what's now called Québec).

The revolt began almost accidentally as the militant Patriote Party, headed by L. J. Papineau, managed to convince the moderates that the British would back down in the face of hostility. To their chagrin, the Brits used this show of hostility to justify brutally crushing the Patriote forces in six battles, burning homes as they went.

The film begins with rich and painterly colours which draw the viewer into the scene, reminiscent of Peter Greenaway. A stillness exists within the symmetrical imagery, punctuated by Michael Nyman-esque music. The film quickly proceeds in a spiraling nosedive toward the avant-garde.

It is made up of a series of diary entries by François-Maurice Lepailleur, who, along with 57 other rebels, was exiled to Australia. In this loose format, chaos is set free.

Both 16mm and Super-8 film formats are used to break up the progression of the film and various characters continually interrupt any predictable chain of scenes.

Papineau, mounted on horse and then a motorcycle, muses that even if you lead a failed revolt, at least a subway station will be named after you.

Governor General Lord Gosford saws off the rigormortised-erect penis of a Patriote's corpse (perhaps suggesting that even after death Patriotes stand for something, or conversely that they were pricks) and later suggests, "We are not human because we have wholeheartedly accepted our human nature."

FILM

Entre la Langue et l'Océan • Oliver Hockenhull • 1992

A Cold February Day • Arthur Tarnowski • 1992

REVIEW BY GLEN HARRIS



Entre la Langue et l'Océan, directed by Oliver Hockenhull, 1992

Lord Gosford, being British, continues to be the punching bag of this filmic rant. He is depicted as if he were a real life Spitting Image character, having tea with pigs and being whipped by Jesus of New York to remind him of his duties to the English crown.

The actress who plays Jesus of New York appears totally incapable of acting, and it seems that she is reading her lines from off-camera as she performs.

One of the divisive elements in this film is a recurring scene of a studio space. In this set, a large video screen in the background shows different images which are projected

upon it.

In the first cut to this set, a dog sniffs at a spilt can of pork and beans as the video screen depicts the first known European drawing in Canada.

In this 350 year old drawing by Champlain, he depicts himself battling legions of aboriginal people single-handedly, under a rain of arrows.

Later, flashes of bold text spell out "O", "KA" and "NADA", which is accompanied by the subtitle "Nothing". Following this series of images, Lord Gosford is seen putting unsuccessfully around a golf green.

The implications of this within

the context of this film are ambiguous. Is Hockenhull suggesting that the Mohawks were fighting for nothing? Is he implying that the Canadian Government's ineptitude was responsible for the Oka crisis?

Clearly, as Hockenhull expresses in the film, which eye you look through can determine whether something looks true or false.

Touted as a film that seeks to be a take on the "present state of Canada's perpetual identity crisis", questions about Canada's constitutional crisis are, perhaps inadvertently, raised.

But Hockenhull has said, "I am

not making intellectual, semiotic, tractor-school, audio-visual homework for people." However, he has succeeded in doing just that. Unless you are an avant-garde/experimental film enthusiast, this film may seem extremely long, confusing and unengaging.

Oddly angled consolations

If it is any consolation, this 95-minute atrocity is preceded by an ambitious first-time filmmaker's piece. Second year Concordia student Arthur Tarnowski's debut is called "A Cold February Day". A 16mm, 8 min. film, the scenario concerns the last public execution in Canada.

In February of 1869, P.J. Whelan was hung before a crowd of 5000 spectators in Ottawa at the Nicholas Street Jail (where the film was shot). Accused of having assassinated Thomas d'Arcy McGee, a "Father of Confederation", he has since been considered innocent by historians and lawyers.

The art direction in this film defies the low budget that restricts many student films, and their inability to depict realistic scenes. Other than some cheesy beards and a pair of Doc Martens that sneak into a shot, the film's costuming convincingly cloaks the characters in the piece.

Dark and unnerving, the film focuses on Whelan's last moments before the execution. Hand held and oddly angled camera work suggest the suspension of the hanging which is to come. Subtly, the film sheds light on the mistaken justice of capital punishment, without becoming a preachy morality tale.

You can see *Entre La Langue et l'Océan* and *A Cold February Day* at Cinéma Parallèle from October 2 to 12 at 19h and at the NFB at Complexe Guy Favreau from the 20th to the 25th at 18h and 20h.

THE MCGILL DAILY

comment

Lazy... but objective

The other day, Norm Webster was whispering sweet objectivities in my ear, when we were most rudely interrupted.

It was last Tuesday's *Gazette*. The lead story was about Nationair's new fares for weekend shuttle trips between Montréal and Toronto.

The story was aimed at the "business-class" traveler, the sort who frequently makes the trip and doesn't much care that the airline has been running on scab labour ever since management locked out striking flight attendants in spring (this wasn't mentioned in the article, despite the union's call for a boycott of Nationair).

After reading it, I was left wondering when I'd see a lead story about where to get cheap food, or what to do about your evil landlord, or how to cheat on welfare.

Till then, I suppose I'll have to deal with what the *Gazette* and the *Globe & Mail* like to call objectivity. And that, it seems, is synonymous with laziness.

Twenty-one of the *Gazette*'s 34 front page stories last week (Monday to Sunday) came off a wire service. And about a third of the *Globe*'s (Monday to Saturday) obviously came from a press release or press conference, with no attempt to find opposing views.

This habit of the *Globe*'s would be more excusable if at least the opinions they were glossing were in conflict—at least the reader could make up her mind which ones to trust. But this isn't what happens.

Every one of those press release rehashes came from a government, a large business, or Pierre Trudeau. And even in those other cases where some opposition is given, it falls within a very limited spectrum of debate.

The upcoming referendum is strictly a yes/no question, with no mention of any possible third option. The French vote on the Maastricht treaty only concerns European heads of state, all of whom are in favour, even though the vote went more than 49 per cent against. And cheap things are only news when they're aimed at people with money.

Just check any issue of either paper. You'll find bickering about details and individuals, but no one suggesting that the system that spawned them be dismantled. When was the last time you saw the *Globe* quote someone explicitly not in thrall to Western capitalism?

None of this was any surprise to me. Heck, I've read my Chomsky. But it's something to keep in mind the next time you're faced with 'objective' truth.

Dan Robins

letters

Disgustedly disapproving

To the Daily:

I wish to commend the work of those who put together McGill's Student Handbook of 1992-93. It has always proved to be quite informative for new, or even returning students, who haven't yet mastered the mesmerizing array of social and cultural events which flourish in Montréal and on campus.

However, this year I have had to scorn the choice of photograph displayed on page 73. I disgustedly disapprove of page 73 and it forced me to tear it out and proclaim page 73 an insult to all women on McGill campus.

For those of you who have forgotten what page 73 is, or who still haven't looked at the Students' Handbook, page 73 is the title page for the women's section. Women on this page are described as giant clits... Yes, the only representation women get is bound up with the genitalia. The message behind it screamed of sexual exploitation!

Why did it have to be this way? There are many other photographs which could have depicted women without such offense. And if this proved too difficult a task for the editors and their contributors, then just "women's section" would have been better.

D. Lepage
Arts U2

Ed. Note: The photo in question is of Shawna Dempsey, performing her talking vulva act. She's a Canadian comedian who appeared in the NFB film "Five Feminist Minutes".

"Yes" means no for Canada

To the Daily:

This letter is in reference to the op-ed column in the Sept. 22-28 *Tribune* in which Usher et al. attempt to defend the Charlottetown Agreement by addressing the arguments presented by the National Action Coalition for the Status of Women. Even if one were to reluctantly accept Usher's argument,

THIS MODERN WORLD by TOM TOMORROW

HOW THE NEWS WORKS... STEP ONE: SPOKESMAN READS PREPARED STATEMENT DETAILING INFORMATION GOVERNMENT WISHES PUBLIC TO BELIEVE...

YOU SEE, THE PRESIDENT IS MORE POWERFUL THAN A LOCOMOTIVE AND ABLE TO LEAP TALL BUILDINGS AT A SINGLE BOUND...



STEP TWO: REPORTERS RECORD INFORMATION VERBATIM AND ASK A FEW SUPERFICIAL QUESTIONS WHICH ELICIT EVASIVE ANSWERS...

BUT IS THE PRESIDENT FASTER THAN A SPEEDING BULLET?

WE'VE GOT NO COMMENT AT THIS TIME.



STEP THREE: NEWSPAPERS AND TELEVISION REWRITE GOVERNMENT PRESS RELEASE TO GIVE ILLUSION OF ACTUAL REPORTAGE AND THEN DISSEMINATE INFORMATION...



STEP FOUR: PUBLIC ACCEPTS GOVERNMENT PRESS RELEASE AS VERIFIED FACTS UNCOVERED BY A DILIGENT PRESS...

IT'S HARD TO BELIEVE THAT THE PRESIDENT HAS SUCH AMAZING POWERS!

WELL, THEY WOULDN'T PRINT IT IF IT WASN'T TRUE!



REPRINTED FROM Z MAGAZINE

hyde park

Sorry — no Shatgate

Opinion by John Saunders.

General Assembly! The words struck fear in the hearts of our peace-loving Guardians of Democracy as they envisaged hordes of pro-choice, separatist Vikings pillaging our campus, handing the reigns of power over to their leader, Jason the Red.

Well, you can all sleep easier now. After chastising Il Duce for a myriad of perceived abuses of power, Council condemned the October 8th Open Forum to bureaucratic oblivion and passed a motion of non-confidence in StudSoc president Jason Prince.

While a sub-committee of Council determines the format and mandate for a new improved, Council-endorsed assembly, accusations of wrongdoing abound. Having been involved in the original process, I'd like to address some of them.

The Open Forum process was to involve Council as well as students at large. Members of Council had been involved since the first meetings were held this summer. It was agreed that students should be directly involved in the process, hence the need for the circulation of petitions.

It is interesting to note that those members of Council who questioned the constitutional right of two hundred students to circumvent Council approval accused Prince and his "backroom boys" of violating the spirit of the constitution.

The process was publicised and open to all. No attempt was made to exclude anyone. Workshops were established only to provide suggested resolutions to the Assembly. The goal was not to exclude anyone

or any perspective, but to discuss issues and hopefully streamline the process. Any resolution could have been altered or eliminated at the General Assembly, if those present saw fit to do so.

No funds were embezzled for the purpose of advertising. A budget had been approved by the Financial Management Committee earlier this year. Claims that money was secretly appropriated are unfounded. Sorry, no Shatgate.

While the Open Forum rests in peace, it looks like a Council-approved General Assembly will be held in early November. It is likely that a process similar to the earlier Open Forum will be adopted. I support the decision and hope to continue my involvement but I question Council's motives.

It appears as if Council, having regained control over campus politics, has seen fit to claim the grassroots movement as its own.

letters

there still remain elements within the proposal that are detrimental to each and every Canadian, man and woman alike. If Usher and others like him wish to extol the virtues of the Constitutional Accord, let them do so by addressing it in its entirety.

The first element affecting all Canadians is the Distinct Society clause. While at first glance this section seems benign, its legal implications are still unknown. Perhaps Usher et al. have seen a legal interpretation that has managed to evade all Canadians,

politicians and judges alike.

Québec's guarantee of 25 per cent of the House of Commons in perpetuity, regardless of future population trends, is an abhorration to the democratic system as we know it in Canada. We, as

letters continued on page 10

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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Yet another white interpretation of First Nations' history

FILM

The Last of the Mohicans • Michael Mann • 20th Century Fox 1992

REVIEW BY DEREK WEBSTER

This is what Siskel and Ebert might say: "It's a fast-paced, action-packed romantic thriller that'll keep you on the edge of your seat for the full two hours!" Ebert: "That's right Gene, ho-ho, in fact, you might even fall off!"

True, *Last of the Mohicans* is about love overcoming the wars between European and Native American. Cultures collide. Loyalty wrestles with betrayal. Old-world honour battles with intuitive common-sense. And there's an endless supply of redcoat-extras who, like their *Stek Trek* counterparts, you just know are gonna get scalped sooner or later.

Most students who think they're intellectually 'cool' scoff at romance, and call it escapist mush or emotional garbage. But romantic does not mean sentimental. A good love story should hold your unwilling emotions in tow until you finally gush wholesome tears of woe.

When you manage to stay aloof of the story's turbulent emotions, sentimentality has reared its mushy head. At times like these it's laughable to hear Daniel Day-Lewis shouting at his love to "Stay alive! I will find you. I will find you!" two inches from a roaring waterfall.

When true grit becomes soggy grits, you're more likely to notice Day-Lewis' prominent nose and wig than his epic emotions. Which is a shame, because it's a powerful line in context.



Daniel Day-Lewis about to shout to his love near a roaring waterfall.

The problem with *Mohicans* is that it doesn't say anything interesting or useful about native issues. As a portrayal of a period in our history, its costumes and sets are convincing, but the lesson in history it seems to tell us is, "There was a lot of fighting, and the Indians

lost, which is tragic."

This may be true, but c'mon, history is a wee bit more complex than that! The makers of *Mohicans* use a historically dramatic moment as a backdrop for a fine love story—

and depending on your opinion of what movies should or shouldn't be, you'll accept or criticise that.

But it's important to notice that, like almost all other mainstream films dealing with Native issues to date, *The Last of the Mohicans* has a white man playing the lead. The

idea seems to be that as he comes to understand and accept Native culture, so do the white people in the audience, thus promoting communication and understanding.

That's all very liberal, but the implication is that First Nations don't have their own stories to tell, and are interesting only as backdrops for the White Man's quest for understanding.

People will always want to have their history told to them, but one wonders if a different strategy is possible. Another film, *At Play in the Fields of the Lord*, seems to suggest there is. The pivotal character is actually a Native American! Alienated from his own culture, he leaves his home and ends up in an isolated part of the Amazon rainforest.

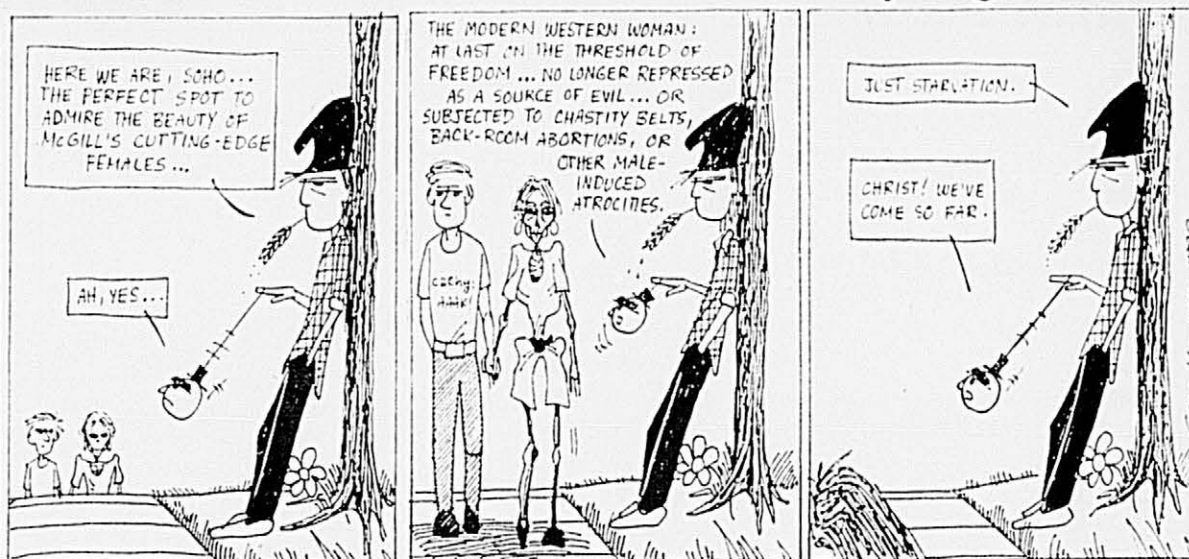
The film seems to say that no matter how strong the nostalgia, native people cannot regain their cultural innocence and that present problems cannot be solved by retreating into the past. *At Play* reinforces the suggestion that cultural invasions are both unavoidable and a source of death, not life.

In any case, two new films about Columbus and the discovery of America will soon be released, and the guy from Genoa is sure to be lionised some more. Who knows? Maybe the Mayans *did* shout "Hurrah, hurrah, we've been discovered!" as the Spaniards landed on their sandy shore....

Words and Pictures

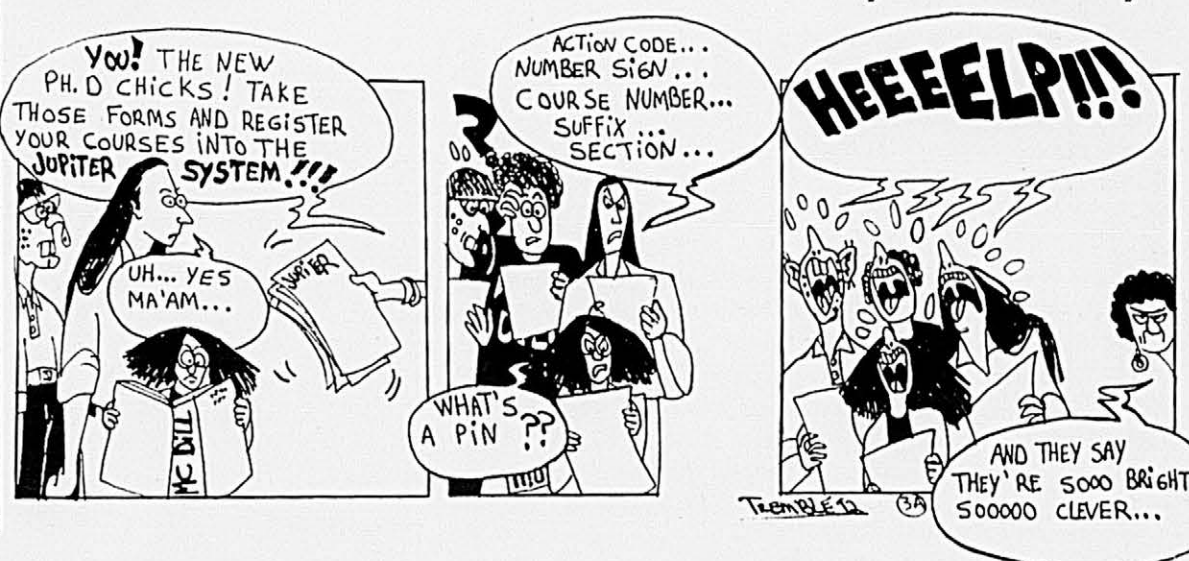
CRAMPUS

by Greg Millard



POWER TRIP

by Jane Tremblay



FEH. BY: SETH ABRAMOVITCH

RED CROSS

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3. Match the following sports celebrities with the teams they play for:

1. Charles Barkley
2. Patrick Roy
3. Tim Wakefield
4. Steve Young

- a. Montréal Cana
- b. Pittsburgh Pira
- c. San Francisco 49e
- d. Philadelphia 76e

4. Rate the following occupations on a scale of 1, for least desirable, to 10, for most desirable.
1. Boy-scout leader.
2. Lumberjack.

Brook masters mood switching

MUSIC

Toronto artist Michael Brook has been making a name for himself in both New Age and alternative circles since the early eighties.

Surprisingly, Cobalt Blue is only Brook's second solo release. In it he draws upon a store of ethnic backgrounds built from his co-operative recordings with a variety of Asian and multicultural artists.

Mixing these, he has managed to produce a piece of electronic music that drips with Eastern promise. Sort of Windham Hill meets the Orient Express.

From the very first track Brook takes the listener away from the mechanics of rock formula and on a journey rich in Indian, African and Arabian form and movement.

That the different cultures manage harmonious coexistence is due in large part to hearing and interpreting them through Western ears. While the music may not be as convincing as the real thing, at \$20 bucks a CD it's a hell of a lot cheaper than flying economy.

There's a lot of mood switching between and even within the tracks. Brook manages this masterfully, never jarring the listener, and flow-

Cobalt Blue • Michael Brook • 4AD/Polygram

REVIEW BY MO AL-NUAIMY



Michael Brook

ing from one state to another with grace and an air of inevitability.

The production is impressive and beautifully textured, while perhaps just a little uninspired. Admittedly this is a minor criticism, for the instrumentation is perfectly balanced and tightly controlled. However, if some of the

more active tracks were complemented by more dynamic production, the result would be breathtaking. Instead it is excellently middle of the road.

This is actually rather surprising since a large part of Brooks' acclaim has been due to his skill as a producer. In 1990 he produced two of the most acclaimed world music albums, Youssou N' Dour's *Set* and *Mustt Mustt* by Pakistani Nusrat Fateh Ali Khan, both of which were picked as the year's best by Rolling Stone readers.

Brooks is also responsible for the production of an impressive album by the Algerian singer Khaled. It is a shame that he did not use some of the vision that perfected these artist's albums on his own.

As a last snit, a word on the rhythm section. Brook's somewhat injudicious use of electronic drums gives a few tracks a cheap, glossy feel that is entirely at odds with the mood of the music. Having said that, most of the drumming on the album does at least sound real, but the exceptions mar the overall feel.

Rated A-



Latin Folk Fusion band Sikus in concert tomorrow

Sikus carries message of democracy

BY GABRIELLE KEMENY

These days it seems that music with a cause is the thing to do. Sikus is a band which not only stands full force behind its ideals, but does so with a fascinating musical technique known as fusion.

The name Sikus derives from a small pan flute popular in the Andean region of Bolivia and Peru. Their fusion is a progressive combination of rock and Latin folk.

The band was founded in 1988 by brothers Patricio and Ricardo Cerpa. Both fled Chile in the midst of General Pinochet's military dictatorship which began with the 1973 coup. With seven years of their adolescence marked by the autocratic Pinochet regime, it's no surprise that these musicians have an important message.

Their extensive and varied repertoire is composed entirely by the two brothers. The lyrics carry messages of democracy and armed prophets as well as comments on freedom, peace and justice.

Compassionate comments on political realities provide a striking consonance between North and South American music and politics. Sikus captures the mystical spirit of South America, with an upbeat modern twist.

Their unique instrumentation mixes the familiar instruments of a contemporary rock band with such rarities as the charango, a small Andean banjo-like instrument made from an armadillo shell, and the trutruca, a long mountain horn. The result is an exhilarating and powerful rhythmic blend.

The band has an album out entitled *El Rayado Mural* (Graffiti on the Wall). They are also featured on the CD *Amigos Latinos*, a CBC Radio recording, and are the subject of the CBC Television documentary *The Entertainers*.

With numerous performances in Toronto, Montréal, Edmonton and Saskatoon, Sikus is gaining a following of fans almost as diverse as the band itself.

Most recently, the band has recorded "It's Time for a Change", which marks their first single in English. In his music, composer Patricio Cerpa speaks of living up to the honour that is implied by defining ourselves as human beings.

Sikus promises to challenge your ideals while it enchants your soul.

Culturfest has brought Sikus to McGill. They will be performing on October 2 at 20h on the Lower Campus as part of the Global Rhythms Multicultural Concert.



Stuff & things from CKUT

CKUT's chart is based on airplay received. Compiled by Geneviève Heistek.



ARTIST ALBUM LABEL

7 INCHES CLOSER TO HEAVEN

Silverjews	Canada	Drag City
Royal Trux	Red Tiger	Drag City
Shadowy Men	Dog & Squeegie	Estrus/Cargo
Sentridoh	Loscore	Smells Like Records
Ovarian Trolley	Rogue	Gimp
various	I hear the Devil Calling Me	X-pressway/Drag City
Uncle Tupelo	Sauget Wind	Rockville/Dutch East
Rise	Where To Find	RPN/Supersound
Alice Donut	Magdalene	Alternative Tentacles
Graverobbers	Mark Robinson	Homestead/Dutch East

JAZZY INSPIRATION

N.O.M.A	Climbing the Waltz	Contextual/Fusion III
Sun Ra	Mayan Temples	Black Saint/Fusion III
Mario Pavone	Toulon Days	New World
Ricky Ford	Hot Brass	Candid/DA
Dave Burrell	Jellyroll Joys	Gazell
Freddie Hubbard	Live at Fat Tuesdays	Musicmasters/Polygram
Peter Apfelbaum	Jodoji Brightness	Antilles/A&M
Barry Harris/Kenny Barron	Confirmation	Candid/DA
Plimley/Ellis/Cyrille	When Silence Pulls	Music & Arts
Fourth Inversion	I dreamed of Sylvia	Unity/Fusion III

Tune in to "Drastic Plastic" Saturday 10-11pm, this week featuring bands playing the "Vermonstress" indi-pop festival, happening the 10th and 11th of October in leafy Burlington, Vt.. Included will be music from Velocity Girl, Gravel, Pond, Moncton's Eric's Trip, as well as NYC's Codeine and the latest from "cuddle-core" moguls Beat Happening. For more programming information, check out CKUT's program guide, STATIK, now available at our offices in the basement of the Willy Shatner building.

Live Lit close to home

BY ANTONIA WHYATT

It's extraordinary how easy it is to totally ignore the things that are going on closest to home in favour of randomly searching for entertainment further afield.

The Yellow Door is a name I've heard echoing around campus since my intrepid English self appeared at McGill, but just as I've never been to the Tower of London, Big Ben, Westminster Cathedral or any other such notable landmarks within a twenty mile radius of my London home, so had I never so much as glimpsed the sunshiny doorway of our local coffee house.

After phoning up rather sheepishly to find its address (3625 Aylmer, please note), I went on a rather more curtailed urban jungle wander than usual to speak to Ed McKinley.

McKinley is the organiser of Literature Live, a program of "readings, recitations and dramatisations presented by Montréal writers on themselves and their work". The program has been running for four

years after having been resurrected by McKinley.

Since then, said McKinley, "It has become known to Montréal writers as a perfect atmosphere for them to present their work, some for the first time to the public."

The location of the cosy basement café is conducive to lively interaction between the audience and the writer, providing necessary stimulus in a very lonely profession.

No curriculum vitae is required here — any writer is accepted. All that is expected is enough material and enough courage to fill a half hour show. There are always two writers per evening, with an interval in between them for coffee and questions (very civilised).

The writers are "encouraged to talk about themselves and their lives" (I could definitely fill a half-hour slot that way) and at the end of the show there is an open stage for anyone who feels thus inspired.

The shows are on every first and third Thursday of the month and

run until April. Today two woman writers are appearing, Viviane Boucher and Carole TenBrink, both of whom are poets. Boucher is unpublished and this is her first time reading her work, while TenBrink has been published and is a well known Montréal writer.

Many bright young students have already cottoned on to the fact that this is a prime place to become aware of contemporary writing, which is almost impossible to come by in any of our English Literature courses.

It just took me a while, but that's okay because now I know and can stop complaining in an all too passive student manner about our lack of exposure to such things.

For only two dollars admission, with coffee, tea, herbal teas, &c. going at the uninflated rate of fifty cents, it is well worth anyone's while to walk the baby steps to The Yellow Door and sample a little of the life going on around us in Montréal very close to home.



Palmistry Centre houses luminary paws

BY SIÂN JONES

Rose quartz pendant getting stale? Sydney Omarr not telling you what you want to hear? Well, there's good news for those of you who want to see more than just no money in the palms of your grubby little hands.

First opened in 1972, the Palmistry Centre in Westmount is the largest and oldest institution of its kind in North America. Recently renovated and expanded, the centre now houses six full-time palmist-astrologers and over 30 000 handprints.

Often confused with fortune-telling, Indian palmistry is a 3,000 year-old technique for self-analysis through information encoded in the lines, mounts and shape of the hand.

Instead of being a device for predicting the future, palmistry was originally intended as a tool for developing an understanding of past and present.

The premise is that by pinpointing human behaviour and personality, more informed choices can be made about the future. So they won't tell you whether you'll be the next Curt Cobain, but they might give you some clues about how to grunge your way to the top.

Although the centre's emphasis is on palmistry, they also offer related services such as astrological chart analysis, gem therapy, meditation instruction and colour therapy.

For the neophyte, an exhibition of handprints of the famous and not-so-famous might be more the ticket. As well as murderers and yogis, you can compare your paw prints with those of such luminaries as Ginette Reno, Robertson Davies, Joni Mitchell, Liona Boyd and Aislin.

In addition to regular consultation services, the centre has offerings to appeal to the not-so-neophyte such as courses and tutorials on palmistry and astrology, as well as self-discovery workshops where you too can learn about your magnetic range.

The Palmistry Centre is located at 351 Victoria Ave. in Westmount. Tel: 488-2292.

Allen keeps his nose out of new film

FILM

Husbands and Wives • Woody Allen • 1992

BY DEREK WEBSTER

Everyone's coming down on Woody Allen because at fifty-plus he still has a yearning to catch the Knicks with stepdaughter Soon-Yi. I can almost hear the rabid mob of fathers who are hitting their own half-century. And the mothers! Daughters around the western world have been slapped with outrageous curfews and warned ferociously about 'wise men bearing gifts'.

Together they are gathering in the lobby of Allen's Manhattan apartment block, demanding an explanation, and blood — or just blood. My God, even Dan Quayle has entered the fray! (Or was that his teenage nephew, Spud?).

Well, wake up and smell the microwaved ham-on-rye, people. This is the nineties! Look around — Robocup, Terminal Arnold and Rambot are an everyday part of our cheerfully desensitised society!

Brett Yeastin' Ellis's novel *American Psycho* is the best thing to happen in publishing since *How to Slice Bread!* And when Penguin buys

its rights for several billion and gives it a snappy Andy Warhol cover, its sales can only rise as yet another postmodern classic is born!

In such a movin'-n-groovin' world, why waste your time on leaden moral issues? The constitution, incest — what's the diff, man, they're all such a drag...

Anyway, the Wood-o-matic has just churned out another post-Yahweh urban-intellectual schmooze-story, but unhand that uzzu, it's damn good! The press world is a-buzz with superlatives.

Some say *Husbands and Wives* is Allen's best since *Hannah and Her Sisters*, some even compare it to *Manhattan* — or behold, *Annie Hall*! This here revyoo is gunna give it five little cowboy hats out of a possible four — and don't correct my math! Here are the illustrious reasons why:

W.A. wrote the script *before* he and Mia played liver-loving vulture to each other's Prometheus;

The film is not a two-hour profile of the director's ominous nose;

I actually learned something I could relate to my own life (gosh);

Judy Davis is in it — and if that isn't enough, she's even better than she was in *Naked Lunch*;

W.A.'s initials are similar enough to Wolfgang Amadeus Mozart's to give me an excuse to show-off how astute a critic I am (Mozart! Mozart!);

The oh-so *avant garde* camera technique caught the short-sighted wind bags in the front row off-guard, nauseated them and made my day.

Meanwhile, back in the rag-world of gossip journalism, everyone is slapping down their Oscar-bets: Syney Pollack is 10-1 to win Best Portrayal of Husband with I.Q. in Remission; Judy Davis will probably take the Most Spittle Launched While Shouting "Bullshit!" Into Telephone Award; and Woody Allen will certainly be offered the award for Best Use of Autobiography as a Smoke-Screen For Reality.

Next week: Bob Roberts shoots Clinton and runs for President.



The (slow) feminisation of Hollywood

By
Mike
Stamm



Vampires, aliens & cyborgs, oh my!

Innocent Blood is director John Landis's return to the horror-comedy genre (it's been 11 years since his cult hit *An American Werewolf in London*), and it is something of a curiosity.

The film tells the story of Marie, a vampire with a conscience—she preys only on mafia killers—who inadvertently turns the head of the Mafia, Sal "The Shark" Macelli (who's based in Pittsburgh, for some reason), into another vampire.

While Landis is clearly attempting to appeal to the same market as *American Werewolf*, Marie (played by French actress Anne Parillaud, of *La Femme Nikita* fame), is part of a different trend entirely: that of the female action protagonist.



Terminator 2's Sarah Connor are a few examples.

What sets these characters apart from their traditional male counterparts, however, isn't so much their gender as their increasingly complex motivations. The result is a growing number of protagonists who refuse to ignore their role in the violence and destruction that surrounds them.

What seems to be turning the tide away from generic fear of the unknown in standard action films, at least for the moment, is a prevailing cynicism among film audiences fueled by the corruption and scandal that appears to invade every aspect of their own lives.

More and more of our icons are rejected, as seemingly pioneering white

males are reevaluated as oppressive exploiters. We simply no longer believe in untarnished heroes, not even in our films.

Catwoman is depicted as a frustrated and confused vigilante; Sarah Connor returns as a near-psychotic plagued by nightmares of the future.

The new generation of movie hero is required not only to destroy the enemy, but also to grapple with her responsibility in creating it. In *Innocent Blood*, Marie is literally responsible for Sal's blood-sucking spree, and makes every attempt to face this.

"I fucked up, okay?" she snarls at Joe, the undercover cop who's helping her. "Don't tell me it never happened to you!"

In *Alien*, Ripley discovers that not only did the alien stow away aboard her hibernation capsule, but that she herself carries an alien pod inside her. Viewed in this context, *Aliens* becomes a territorial war between two mother-figures, and *Terminator 2* becomes a circular battle for the future between the son of technology and the son of a human woman.

Women as brood queens

Hollywood seems to be using the mother-figure as a metaphor for the om-

nipresence of corruption. Evil doesn't come from outer space, it comes from within—the film industry is projecting the fears of its audiences, as always, onto its main (and in this case female) characters.

And just as filmgoers now want to fix the corruption that they've produced (witness the strength of the blue box movement), they now want to see "mother"-characters overcoming the evil that they themselves have spawned.

But is this female empowerment? Or is the film industry just repackaging the same old prejudices?

What message does the viewer receive when s/he sees a heroine use her sexuality to achieve her goals?

Marie, Catwoman, Nikita and even Sarah Connor ("Mom'd hook up with anyone who'd train her how to fight," her son, John, says at one point)—all use their sexuality in this way.

Marie is a particularly appropriate example in this case because of the way she represents the vampire myth: Instead of a male vampire who uses his overwhelming sexual power to turn virgins into submissive slaves, we have a female vampire who feigns innocence and submissiveness to ensnare her victims.

"Gee, I'm sorry! Don't hurt me, okay?" she pleads, after her chosen victim almost hits her with his car. "I could have got run over! Thank God you've got good reflexes!"

Later, during the gratuitous sex scene, Marie allows Joe to handcuff her in order to gain his trust, although she and the audience know she can break out of them at any time. Director Landis seems to be implying that a woman who uses her sexuality to gain an advantage is, in some way, a vampire.

Marie, as an inhumanly strong being, would seem to be invincible, but she's all too defenseless against Landis's noticeably sexist directing. Not only does the movie open with Marie's naked body, all

of which Landis displays, but concludes in a strip bar (has there ever been a strip bar in a movie that was integral to the plot?) filled with nameless large-breasted women who form the background against which the characters have their perfunctory gunfight.

Presumably Landis, since he was so busy objectifying the female body, must

not have given much thought to the possibility of female empowerment.

Consequently, any such empowerment we derive from Marie's actions is unintended.

At the climax of the film, Marie sud-

denly shifts to a subordinate position ("Go get him!" she shouts at Joe, after Sal has shot her six times), and it is Joe, not Marie, who destroys her vampiric creation.

To watch the sun rise

Ultimately, it is precisely this inescapable, all-encompassing male ego these women are trying to escape, and unlike their conventional male counterparts, they generally do not stick around for the sequel.

In the infamous conclusion to *Thelma & Louise*, the two main characters drive their '63 Thunderbird off a cliff because they can no longer live with the world that they've experienced. Likewise, at the end of *Alien*, Ripley becomes a blatant Christ-figure and sacrifices herself.

For some characters, suicide is the only way out of a world that exploits them, although for some, even suicide proves ineffectual. Catwoman, for all her best efforts, is kept alive at the end of *Batman Returns* so she can be in the sequel.

Only Sarah Connor seems to have triumphed over the patriarchal society of 1994 (embodied in the two Terminators) by the end of the film. Apparently a woman is allowed to triumph on her own terms in Hollywood, but not in '92.

Napalm Death avoids nihilism

MUSIC

BY DOUG MACDONALD

Last week at Foufounes Electriques, Napalm Death put on one the best and messiest music shows to hit Montréal this year. The headliner for five other likeminded bands, Napalm Death gave us a show that could be described as the musical equivalent of P.C.P.

Napalm Death got their start in the dark days of the early 1980s, through the band members' involvement with the Crass movement. For those of you who were weened on Rick Springfield, let me explain.

Crass was a hardcore punk band that held like iron to its musical and political ideals. Musically they were hard, heavy and fast. Politically, they were active in the early neo-anarchist and squatter movements (think of the trailer park scenes in *Sammy and Rosie Get Laid*).

The Crass movement became popular world over, and influenced everyone from Minor Threat to Hüsker-Dü. It is from these humble beginnings that Napalm Death got their start in 1981. Though they've evolved from their roots they remain committed to the hard, heavy and fast philosophy of music and the "society is fucked" outlook on life.

The *Daily* spoke with the lead singer and lyricist of Napalm Death, Mark "Barney" Greenway, and he explained his view of the world. "Things are fucked — you can't



TONY REVOY

Napalm Death at Foufounes last Thursday

deny that. But we don't believe in being nihilistic. We want people to believe in themselves and believe

that they can make their lives better." N.D. see their music primarily as entertainment, but that doesn't

keep them from trying to get a message out to the fans during the show. This was evident at the concert, as

Barney passionately screamed into the microphone the enraged lyrics to "Fascist Control".

The N.D. audience is definitely an angry one. They took one angel-dusted suicide dive from the stage onto the hard floor after another. (No clever metaphor here — they were literally diving on the floor. After all, would you try to catch a hairy 6 foot grindcore fan on a twenty foot stage dive?) The fans behaved more like a group of lemmings than actual people.

According to Barney, Napalm Death is very active in anti-fascist movements. "I'm really scared by the way kids are getting into neo-fascism," he said. "We're involved in a lot of anti-nazi groups and have done several benefits with other bands."

"Sometimes we have problems when skinheads who don't understand what N.D. is about show up at the concerts," he added, mentioning a riot last week at a concert in London given by nazi-skin band Screwdriver.

N.D. say their approach to changing society is much more low-key than their roots might have lead them. The music serves as a release and a point of focus for the rage of the young and alienated. Which is fine of course, so long as you don't mind picking concrete out of your teeth at the end of the night.

Musique Actuelle defies convention at Victoriaville

MUSIC

BY JAMES FORBES

One of the vanguards of the Canadian music scene is the Festival International de Musique Actuelle de Victoriaville.

The focus of this year's festival is the theme of musical synthesis, that is to say, how music comes about.

"Actuelle" music can be defined as the music on the cutting edge of jazz and classical which respects the formality of the instruments and ensembles, but explores intricate new ways of exploiting sound and arrangement to produce a new genre.

The festival's artistic focus tends to gravitate to the progressive, ground-breaking artists of the last decade who defy convention.

While elements of jazz, performance art and primitivism all play important roles in the selection of artists for the festival, there are no categorically rigid musicians as such appearing at Victoriaville.

This year, the festival has invited two of jazz music's greatest new pioneers, Fred Frith and Bill Frisell. Frith will be appearing with a variety of artists from around the globe. He is premiering one of his latest works, *Brick, Stone, Glass, Wood and Wire*, which explores the interactions of a traditional ensemble with experimental instrumental accompaniment.

Frith is perhaps most famous as a clarinetist and saxophonist, and has collaborated with greats like John Zorn, whose musical odysseys include the album *Naked City*, a pastiche of musical styles and violent tempo changes.

Bill Frisell is appearing with his band and horns for a Canadian premiere. Virtually unknown even three years ago, Frisell has risen to become what many consider to be the most important jazz guitarist alive today.

Frisell's haunting work with the instrument has redefined the genre. Frisell has worked with John Zorn, Marianne Faithfull, and Wayne Horvitz, the principal member of The President.

Another welcome inclusion is Toronto's Arraymusic, a contemporary ensemble of classically trained musicians who perform decidedly non-conformist works. Through their 20 year existence, they have redefined chamber music in Canada.

In addition to the American and Canadian offerings, there will be a number of artists from Europe who will be performing works of the same nature. Although many of these groups are unknown in Canada, they promise to be interesting.

The festival takes place in Victoriaville, approximately two hours east of Québec City. There



Bill Frisell

are special rates available that include lodging and concerts at the festival. Most of the concerts are in the \$14 to \$25 range, but are all worth seeing.

Although the festival is not exactly cheap, it provides one of the only opportunities to see talent of this calibre without travelling to

New York. It is a definite must for jazz fans and music students alike.

If you want to go, tickets can be reserved or bought from the Admission Network. Voyager buses leave for Victoriaville at 17h30 from the Berri Station. The festival runs October 8 to 12. For more info call (819) 758-4370.

Letters

continued from page 4

Bicycle revolutionaries

To the Daily:

I'm getting tired of seeing stories about bike couriers that portray them as some kind of hero. The way the couriers act, and I believe they like the image, is bad enough. But who needs to read stories that call them "free-wheeling bandits", and more? (McGill Daily, September 24, 1992).

Bicycle couriers could be fairly important, since they take business away from couriers that use cars. But they lose any revolutionary edge by virtue of their breaking the laws.

Yes, it can be dangerous riding a bike. But surely couriers must increase their chances of being in an accident not simply because they are on the road a lot, but because they go through so many red lights, and go the wrong way, and ride on and off the sidewalk.

To hear them talk about the danger of their job, almost in the fashion of "well, gee, aren't we tough", negates the fact that they deliberately take those

risks.

Further, they endanger pedestrians by their illegal and dangerous driving habits. That to me is a far greater crime than getting in an accident with a car.

Mindless pedestrians? Why should I have to worry about getting run over when I'm on the sidewalk? I don't cross on red lights, but why do I have to worry about bicyclists going through red lights in addition to all the careless car drivers?

To me, bicycle couriers sell out by driving so wrecklessly. They aren't bicycle revolutionaries but opportunists who only care about making money.

When cyclists, and couriers are a highly visible group of cyclists, ride on the sidewalk, they are yielding to the car. When they go through red lights and go the wrong way, they are saying that they aren't legitimate users of the road.

The only way to make streets safe from cars is to demand our legitimate place.

Michael Black

ERRATUM • A transcribing fuck-up resulted in the claim that there are only 1650 Palestinians living in Israel, in the story "Palestinian Manifesto" in the Culture Fest Supplement on Monday. There are actually about 900 000. Oops.

events

Today

The department of Epidemiology and Biostatistics presents Dr. Richard Menzies and Dr. Robyn Tamblyn speaking on sick building syndrome at 13h in Purvis Hall, Pine Avenue West.

Shikodan International will be presenting a free demonstration of Karate and Kendo outside the Shithead Building from 13h. Free lessons for those interested.

The British Council and McGill present Martin Bowman and Bill Findlay discussing "Translating Michel Tremblay into Scots" in the Morris Hall Theatre at 14h, 3485 McTavish.

Benoit LeBlanc will be performing in the Alley, featuring blues and zydeco music at 14h30.

McGill's polisci department is holding a workshop on Grand Strategy and International Security with George Quester of the University of Maryland speaking on "Offense and Defense After the Cold War" in Leacock 424 Friday at 15h.

The James Bay Coalition meets at 16h in the Union 435. Info at 495-1482.

The Middle Eastern Students' Association will be holding a Turkish Coffee party at 16h Friday in Leacock 517.

International Food Night happens in the Onion Ballroom at 18h. The evening includes food, music and dances. Admission is \$8.

Hillel's Jewish Students' Magazine will hold its first meeting at 3460 Stanley today at 18h30. If you can't make it, call Stephen or Dave at 845-9171 and 931-8774 respectively.

McGill Christian Fellowship at the Dioscesian College at Milton and University Friday at 19h. For Info, phone Heather at 937-8616.

The Irish studies department of McGill introduces a roster of notaries from a plethora o' locations speaking on "International Irish Studies". Arts 215 at 20h.

RAM concerts presents Oren Safdie's Broken Places at the Bijou 310 LeMoine in Old Montréal. The play runs today through Sunday and again from the 7th to the 11th. Thursday to Saturday performances at 20h30 and Sunday performances will be at 19h30.

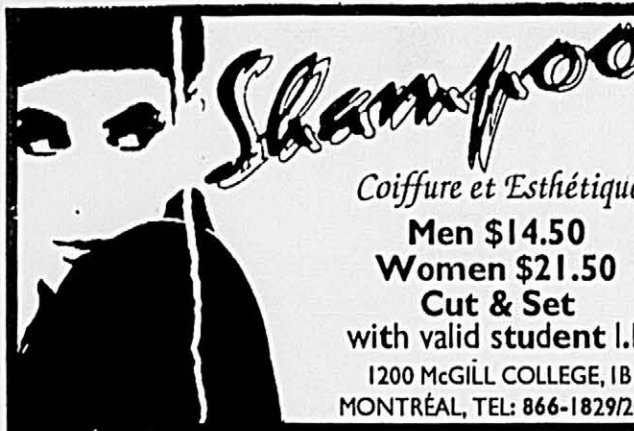
On the Weekend

Culture Fest presents an Outdoor Multicultural Concert on the Lower Campus absolutely free of charge Friday at 20h.

A benefit for El Salvador will occur Saturday at 20h featuring Swing Dynamique, Django Reinhardt Jazz, with special guest Patricia Lescano, a Chilean singer, followed by an open stage. \$4. Sponsored by the McGill Latin Awareness Group Union B09-10. For more info call 276-2009.

The Forum Against War holds a meeting on Sunday to discuss modern warfare. They will meet at the Centre St-Pierre on 1212 Panet #203 (Beaudry Metro) at 10h. For more information please call 279-4740.

McGill's Speaker's Series presents John O'Neill of New York University speaking Sunday on "Eating Time, the Semiotics of Fast Food" at 14h in room 202, 3465 Peel St.



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Department of Economics, Postgraduate Division,
of the Universidad Nacional Autónoma de México
Globalization
and the Emergence
of Regional Markets
Conflict and Integration:
a Perspective from Mexico
Monday, October 5, 1992 Lecture Hall 132
6:30 p.m. Stephen Leacock Building
This lecture has received additional support from the Beatty Memorial Lecture Committee

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opposed to the "yes" forces, are not prepared to sacrifice our democratic system for any one province or group.

The election of senators in Canada would be a giant step in the right direction. However, our leaders and the "yes" forces seem to feel that Québecers are incapable of taking on this responsibility. The appointment of Québec senators by the National Assembly is an undemocratic slap in the face to all Québecers.

While we would love to support a deal that would put an end to the constitutional haggling that has been going on in the country for years, the only thing that this deal would put to an end is Canada as we know it and love it.

For those who believe it necessary to vote "yes" in order to keep Québec a member of the Canadian family, one wonders why Québec would want to remain in the "new" undemocratic Canada that the Charlottetown Agreement will create.

Irving Gold, U3 Sociology
Kate Berry, U2 English

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McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.

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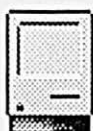
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LBGM (Lesbians, Bisexuals and Gays of McGill) is holding its third meeting on Thursday, October 1 at 6:30 in Shalner Rooms 425 and 426. Be there and lend your voice!

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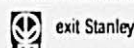
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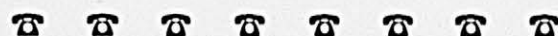
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Blasting the infotainment mindfuck

Celebrity is an odd institution. Celebrities are people who are constantly mentioned in the media. And why are they mentioned in the media so much? Because they're celebrities.

And once they become celebrities, we can't see enough of them. There are magazines whose major source of revenue is the adulation we have for people who have been sufficiently publicised.

And companies pay money to advertise in publications which are doing that publicity. What begins as advertising for the movie industry turns into something else, a source of revenue in itself. Yet it remains advertising.

The only difference from conventional advertising is that people do it freelance.

In *Blast 'em*, film-makers Joseph Blasioli and Egidio Coccimiglio offer a new perspective on the absurd industry which generates so much of our material culture.

The film cameras follow the people who make the images that make

the celebrities, a horde of aggressive and ill-mannered "assault photographers", stalking the famous people in New York.

We see these characters as they jostle each other at public events to get the best view of a lucrative celebrity. We follow some of them as they stalk the more elusive famous folk at their homes and in their leisure pursuits. And we see them on the phone, hawking their wares to the highest bidder.

JFK Jr. rollerblading, Michael J. Fox with his baby, Marla Maples with an engagement ring, and the last picture of a dying Greta Garbo — these are the treasures the photographers are willing to go to any length to find.

The main character in this fucked-up fable for our times is one Victor Malafronte, a testosterone-

saturated photographer who hustles with the best of them. A charismatic individual, he could almost be a star himself, sort of a tall, skinny, badly dressed combination of early Robert DeNiro and Sean Penn.

One of the funnier moments in the documentary is when Malafronte photographs the two actors together, and looking over the slides later, makes fun of their expressions.

Blasioli and Coccimiglio bring us very close to Malafronte. The photographer is aggressive, abrasive, mercurial in his emotions and straightforward in his views. He makes whiplash transitions from despair to absolute triumph as he copes with his demanding, stressful and completely irrelevant job.

Malafronte is an asshole, but you can relate.

And he certainly doesn't give a shit about anybody's privacy. His justification: "I don't have any sympathy for a guy who makes \$20-30 million a year." Makes some sense.

While they concentrate on the photographers, Blasioli and Coccimiglio explore other aspects of the celebrity industry.

Sally Kirkland takes us to the other side, as she tries on dresses, supplements her hair, and poses to prepare for her moment of "making love" to the camera. Strangely disturbing.

And one obsessive Madonna fan cum photographer triumphs as he transcends the object of his admiration to become a 300-pound Queerdonna.

The most refreshing thing about this movie is that it uncovers a rarely seen aspect of cinema images: the camera.

Movies never show the cameras. It's against the rules. Yet here is a movie that not only shows the cameras, it concentrates on them. Even the filmmaker's camera — the major one to hide — is not exempt. Wobbly hand-held shots and photographers yelling at the cameraman make this a sure thing.

The beauty of it is, once you see the whole scene, with the cameras and the publicists and all that, it takes away the sort of otherworldliness we come to take for granted with celebrities. It makes the whole thing look kinda sordid and kinda silly, but definitely for real.

It also makes you look at the photo credits on pictures in the newspaper.

Blast 'em is playing at the Rialto (5723 Parc) October 2 to October 13. For more information call 274-3550.

Chaos set free in avant-garde film

Oliver Hockenhull has taken it upon himself to show what an avant-garde filmmaker can do with three government grants.

Entre la Langue et l'Océan is his second feature film. It was inspired by the revolt of 1937-38, specifically the skirmishes that occurred in Lower Canada (what's now called Québec).

The revolt began almost accidentally as the militant Patriote Party, headed by L. J. Papineau, managed to convince the moderates that the British would back down in the face of hostility. To their chagrin, the Brits used this show of hostility to justify brutally crushing the Patriote forces in six battles, burning homes as they went.

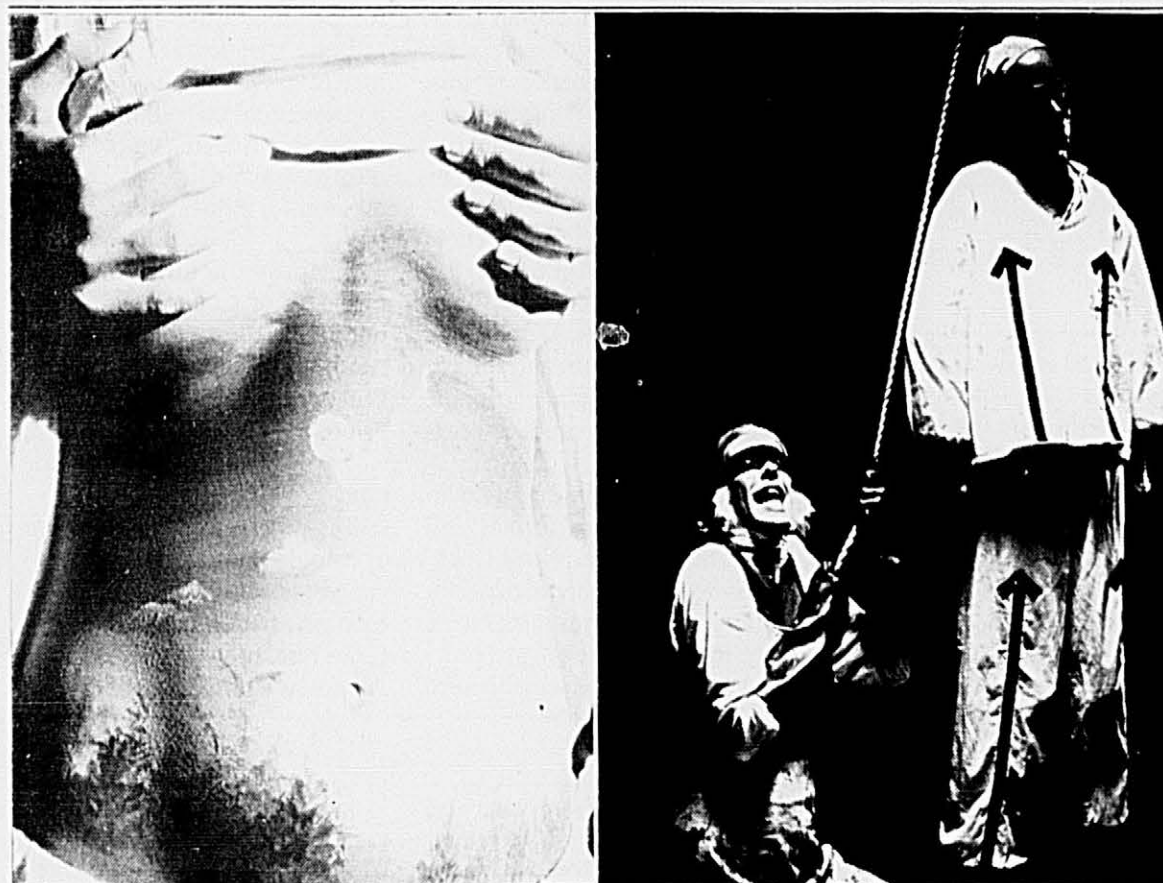
The film begins with rich and painterly colours which draw the viewer into the scene, reminiscent of Peter Greenaway. A stillness exists within the symmetrical imagery, punctuated by Michael Nyman-esque music. The film quickly proceeds in a spiraling nosedive toward the avant-garde.

It is made up of a series of diary entries by François-Maurice Lepailleur, who, along with 57 other rebels, was exiled to Australia. In this loose format, chaos is set free.

Both 16mm and Super-8 film formats are used to break up the progression of the film and various characters continually interrupt any predictable chain of scenes.

Papineau, mounted on horse and then a motorcycle, muses that even if you lead a failed revolt, at least a subway station will be named after you.

Governor General Lord Gosford saws off the rigormortised-erect penis of a Patriote's corpse (perhaps suggesting that even after death Patriotes stand for something, or conversely that they were pricks) and later suggests, "We are not human because we have whole-heartedly accepted our human nature."



Entre la Langue et l'Océan, directed by Oliver Hockenhull, 1992

Lord Gosford, being British, continues to be the punching bag of this filmic rant. He is depicted as if he were a real life Spitting Image character, having tea with pigs and being whipped by Jesus of New York to remind him of his duties to the English crown.

The actress who plays Jesus of New York appears totally incapable of acting, and it seems that she is reading her lines from off-camera as she performs.

One of the divisive elements in this film is a recurring scene of a studio space. In this set, a large video screen in the background shows different images which are projected

upon it.

In the first cut to this set, a dog sniffs at a spilt can of pork and beans as the video screen depicts the first known European drawing in Canada.

In this 350 year old drawing by Champlain, he depicts himself battling legions of aboriginal people single-handedly, under a rain of arrows.

Later, flashes of bold text spell out "O", "KA" and "NADA", which is accompanied by the subtitle "Nothing". Following this series of images, Lord Gosford is seen putting unsuccessfully around a golf green.

The implications of this within

the context of this film are ambiguous. Is Hockenhull suggesting that the Mohawks were fighting for nothing? Is he implying that the Canadian Government's ineptitude was responsible for the Oka crisis?

Clearly, as Hockenhull expresses in the film, which eye you look through can determine whether something looks true or false.

Touted as a film that seeks to be a take on the "present state of Canada's perpetual identity crisis", questions about Canada's constitutional crisis are, perhaps inadvertently, raised.

But Hockenhull has said, "I am

not making intellectual, semiotic, tractor-school, audio-visual homework for people." However, he has succeeded in doing just that. Unless you are an avant-garde/experimental film enthusiast, this film may seem extremely long, confusing and unengaging.

Oddly angled consolations

If it is any consolation, this 95-minute atrocity is preceded by an ambitious first-time filmmaker's piece. Second year Concordia student Arthur Tarnowski's debut is called "A Cold February Day". A 16mm, 8 min. film, the scenario concerns the last public execution in Canada.

In February of 1869, P.J. Whelan was hung before a crowd of 5000 spectators in Ottawa at the Nicholas Street Jail (where the film was shot). Accused of having assassinated Thomas d'Arcy McGee, a "Father of Confederation", he has since been considered innocent by historians and lawyers.

The art direction in this film defies the low budget that restricts many student films, and their inability to depict realistic scenes. Other than some cheesy beards and a pair of Doc Martens that sneak into a shot, the film's costuming convincingly cloaks the characters in the piece.

Dark and unnerving, the film focuses on Whelan's last moments before the execution. Hand held and oddly angled camera work suggest the suspension of the hanging which is to come. Subtly, the film sheds light on the mistaken justice of capital punishment, without becoming a preachy morality tale.

You can see *Entre La Langue et L'Océan* and *A Cold February Day* at Cinéma Parallèle from October 2 to 12 at 19h and at the NFB at Complexe Guy Favreau from the 20th to the 25th at 18h and 20h.

THE MCGILL DAILY

comment

Lazy... but objective

The other day, Norm Webster was whispering sweet objectivities in my ear, when we were most rudely interrupted.

It was last Tuesday's *Gazette*. The lead story was about Nationair's new fares for weekend shuttle trips between Montréal and Toronto.

The story was aimed at the "business-class" traveler, the sort who frequently makes the trip and doesn't much care that the airline has been running on scab labour ever since management locked out striking flight attendants in spring (this wasn't mentioned in the article, despite the union's call for a boycott of Nationair).

After reading it, I was left wondering when I'd see a lead story about where to get cheap food, or what to do about your evil landlord, or how to cheat on welfare.

Till then, I suppose I'll have to deal with what the *Gazette* and the *Globe & Mail* like to call objectivity. And that, it seems, is synonymous with laziness.

Twenty-one of the *Gazette*'s 34 front page stories last week (Monday to Sunday) came off a wire service. And about a third of the *Globe*'s (Monday to Saturday) obviously came from a press release or press conference, with no attempt to find opposing views.

This habit of the *Globe*'s would be more excusable if at least the opinions they were glossing were in conflict—at least the reader could make up her mind which ones to trust. But this isn't what happens.

Every one of those press release rehashes came from a government, a large business, or Pierre Trudeau. And even in those other cases where some opposition is given, it falls within a very limited spectrum of debate.

The upcoming referendum is strictly a yes/no question, with no mention of any possible third option. The French vote on the Maastricht treaty only concerns European heads of state, all of whom are in favour, even though the vote went more than 49 per cent against. And cheap things are only news when they're aimed at people with money.

Just check any issue of either paper. You'll find bickering about details and individuals, but no one suggesting that the system that spawned them be dismantled. When was the last time you saw the *Globe* quote someone explicitly not in thrall to Western capitalism?

None of this was any surprise to me. Heck, I've read my Chomsky. But it's something to keep in mind the next time you're faced with 'objective' truth.

Dan Robins

Letters

Disgustedly disapproving

To the Daily:

I wish to commend the work of those who put together McGill's Student Handbook of 1992-93. It has always proved to be quite informative for new, or even returning students, who haven't yet mastered the mesmerizing array of social and cultural events which flourish in Montréal and on campus.

However, this year I have had to scorn the choice of photograph displayed on page 73. I disgustedly disapprove of page 73 and it forced me to tear it out and proclaim page 73 an insult to all women on McGill campus.

For those of you who have forgotten what page 73 is, or who still haven't looked at the Students' Handbook, page 73 is the title page for the women's section. Women on this page are described as giant clits... Yes, the only representation women get is bound up with the genitalia. The message behind it screamed of sexual exploitation!

Why did it have to be this way? There are many other photographs which could have depicted women without such offense. And if this proved too difficult a task for the editors and their contributors, then just "women's section" would have been better.

D. Lepage
Arts U2

Ed. Note: The photo in question is of Shawna Dempsey, performing her talking vulva act. She's a Canadian comedian who appeared in the NFB film "Five Feminist Minutes".

"Yes" means no for Canada

To the Daily:

This letter is in reference to the op-ed column in the Sept. 22-28 *Tribune* in which Usher et al. attempt to defend the Charlottetown Agreement by addressing the arguments presented by the National Action Coalition for the Status of Women. Even if one were to reluctantly accept Usher's argument,

THIS MODERN WORLD by TOM TOMORROW

HOW THE NEWS WORKS... STEP ONE: SPOKESMAN READS PREPARED STATEMENT DETAILING INFORMATION GOVERNMENT WISHES PUBLIC TO BELIEVE...

YOU SEE, THE PRESIDENT IS MORE POWERFUL THAN A LOCOMOTIVE AND ABLE TO LEAP TALL BUILDINGS AT A SINGLE BOUND...



STEP THREE: NEWSPAPERS AND TELEVISION REWRITE GOVERNMENT PRESS RELEASE TO GIVE ILLUSION OF ACTUAL REPORTAGE AND THEN DISSEMINATE INFORMATION...



STEP TWO: REPORTERS RECORD INFORMATION VERBATIM AND ASK A FEW SUPERFICIAL QUESTIONS WHICH ELICIT EVASIVE ANSWERS...

BUT IS THE PRESIDENT FASTER THAN A SPEEDING BULLET? WE'VE GOT NO COMMENT AT THIS TIME.



STEP FOUR: PUBLIC ACCEPTS GOVERNMENT PRESS RELEASE AS VERIFIED FACTS UNCOVERED BY A DILIGENT PRESS...

IT'S HARD TO BELIEVE THAT THE PRESIDENT HAS SUCH AMAZING POWERS! WELL, THEY WOULDN'T PRINT IT IF IT WASN'T TRUE!



REPRINTED FROM Z MAGAZINE

hyde park

Sorry — no Shatgate

Opinion by John Saunders.

General Assembly! The words struck fear in the hearts of our peace-loving Guardians of Democracy as they envisaged hordes of pro-choice, separatist Vikings pillaging our campus, handing the reigns of power over to their leader, Jason Prince.

Well, you can all sleep easier now. After chastising Il Duce for a myriad of perceived abuses of power, Council condemned the October 8th Open Forum to bureaucratic oblivion and passed a motion of non-confidence in StudSoc president Jason Prince.

While a sub-committee of Council determines the format and mandate for a new improved, Council-endorsed assembly, accusations of wrongdoing abound. Having been involved in the original process, I'd like to address some of them.

The Open Forum process was to involve Council as well as students at large. Members of Council had been involved since the first meetings were held this summer. It was agreed that students should be directly involved in the process, hence the need for the circulation of petitions.

It is interesting to note that those members of Council who questioned the constitutional right of two hundred students to circumvent Council approval accused Prince and his "backroom boys" of violating the spirit of the constitution.

The process was publicised and open to all. No attempt was made to exclude anyone. Workshops were established only to provide suggested resolutions to the Assembly. The goal was not to exclude anyone

or any perspective, but to discuss issues and hopefully streamline the process. Any resolution could have been altered or eliminated at the General Assembly, if those present saw fit to do so.

No funds were embezzled for the purpose of advertising. A budget had been approved by the Financial Management Committee earlier this year. Claims that money was secretly appropriated are unfounded. Sorry, no Shatgate.

While the Open Forum rests in peace, it looks like a Council-approved General Assembly will be held in early November. It is likely that a process similar to the earlier Open Forum will be adopted. I support the decision and hope to continue my involvement but I question Council's motives.

It appears as if Council, having regained control over campus politics, has seen fit to claim the grassroots movement as its own.

Letters

there still remain elements within the proposal that are detrimental to each and every Canadian, man and woman alike. If Usher and others like him wish to extol the virtues of the Constitutional Accord, let them do so by addressing it in its entirety.

The first element affecting all Canadians is the Distinct Society clause. While at first glance this section seems benign, its legal implications are still unknown. Perhaps Usher et al. have seen a legal interpretation that has managed to evade all Canadians,

politicians and judges alike.

Québec's guarantee of 25 per cent of the House of Commons in perpetuity, regardless of future population trends, is an abhorration to the democratic system as we know it in Canada. We, as

letters continued on page 10

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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Yet another white interpretation of First Nations' history

This is what Siskel and Ebert might say: "It's a fast-paced, action-packed romantic thriller that'll keep you on the edge of your seat for the full two hours!" Ebert: "That's right Gene, ho-ho, in fact, you might even fall off!"

True, *Last of the Mohicans* is about love overcoming the wars between European and Native American. Cultures collide. Loyalty wrestles with betrayal. Old-world honour battles with intuitive common-sense. And there's an endless supply of redcoat-extras who, like their *Stek Trek* counterparts, you just know are gonna get scalped sooner or later.

Most students who think they're intellectually 'cool' scoff at romance, and call it escapist mush or emotional garbage. But romantic does not mean sentimental. A good love story should hold your unwilling emotions in tow until you finally gush wholesome tears of woe.

When you manage to stay aloof of the story's turbulent emotions, sentimentality has reared its mushy head. At times like these it's laughable to hear Daniel Day-Lewis shouting at his love to "Stay alive! I will find you. I will find you!" two inches from a roaring waterfall.

When true grit becomes soggy grits, you're more likely to notice Day-Lewis' prominent nose and wig than his epic emotions. Which is a shame, because it's a powerful line in context.



Daniel Day-Lewis about to shout to his love near a roaring waterfall.

The problem with *Mohicans* is that it doesn't say anything interesting or useful about native issues. As a portrayal of a period in our history, its costumes and sets are convincing, but the lesson in history it seems to tell us is, "There was a lot of fighting, and the Indians

lost, which is tragic."

This may be true, but c'mon, history is a wee bit more complex than that! The makers of *Mohicans* use a historically dramatic moment as a backdrop for a fine love story—

and depending on your opinion of what movies should or shouldn't be, you'll accept or criticise that.

But it's important to notice that, like almost all other mainstream films dealing with Native issues to date, *The Last of the Mohicans* has a white man playing the lead. The

idea seems to be that as he comes to understand and accept Native culture, so do the white people in the audience, thus promoting communication and understanding.

That's all very liberal, but the implication is that First Nations don't have their own stories to tell, and are interesting only as backdrops for the White Man's quest for understanding.

People will always want to have their history told to them, but one wonders if a different strategy is possible. Another film, *At Play in the Fields of the Lord*, seems to suggest there is. The pivotal character is actually a Native American! Alienated from his own culture, he leaves his home and ends up in an isolated part of the Amazon rainforest.

The film seems to say that no matter how strong the nostalgia, native people cannot regain their cultural innocence and that present problems cannot be solved by retreating into the past. *At Play* reinforces the suggestion that cultural invasions are both unavoidable and a source of death, not life.

In any case, two new films about Columbus and the discovery of America will soon be released, and the guy from Genoa is sure to be lionised some more. Who knows? Maybe the Mayans *did* shout "Hurrah, hurrah, we've been discovered!" as the Spaniards landed on their sandy shore....

Words and Pictures

FEH. BY: SETH ABRAMOVITCH

RED CROSS
BLOOD DONOR APPLICATION FORM

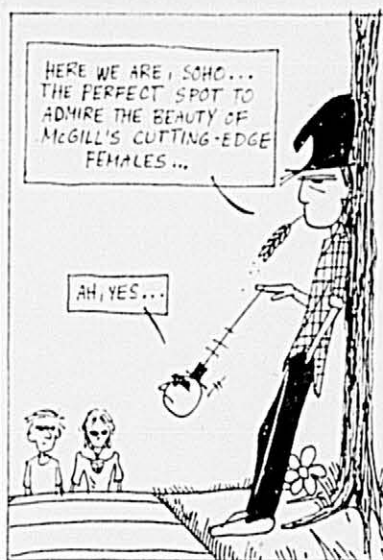
Please fill out the following questions:

1. What is your sex? Male ☐ Female ☐
2. (If you are male) Have you ever experienced any sort of pleasure, other than carnal, watching a film which starred Judy Garland? Yes ☐ No ☐
3. Match the following sports celebrities with the teams they play for:

1. Charles Barkley	a. Montréal Canadiens
2. Patrick Roy	b. Pittsburgh Pirates
3. Tim Wakefield	c. San Francisco 49ers
4. Steve Young	d. Philadelphia 76ers
4. Rate the following occupations on a scale of 1, for least desirable, to 10, for most desirable.

1. Boy-scout leader.
2. Lumberjack.

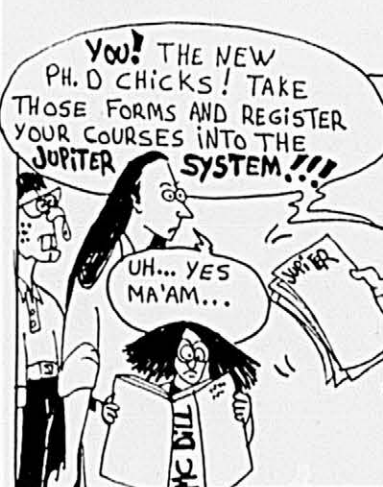
CRAMPUS



by Greg Millard



POWER TRIP



by Jane Tremblay



Brook masters mood switching

MUSIC

Toronto artist Michael Brook has been making a name for himself in both New Age and alternative circles since the early eighties.

Surprisingly, Cobalt Blue is only Brook's second solo release. In it he draws upon a store of ethnic backgrounds built from his co-operative recordings with a variety of Asian and multicultural artists.

Mixing these, he has managed to produce a piece of electronic music that drips with Eastern promise. Sort of Windham Hill meets the Orient Express.

From the very first track Brook takes the listener away from the mechanics of rock formula and on a journey rich in Indian, African and Arabian form and movement.

That the different cultures manage harmonious coexistence is due in large part to hearing and interpreting them through Western ears. While the music may not be as convincing as the real thing, at \$20 bucks a CD it's a hell of a lot cheaper than flying economy.

There's a lot of mood switching between and even within the tracks. Brook manages this masterfully, never jarring the listener, and flow-

Cobalt Blue • Michael Brook • 4AD/Polygram

REVIEW BY MO AL-NUAIMY



Michael Brook

ing from one state to another with grace and an air of inevitability.

The production is impressive and beautifully textured, while perhaps just a little uninspired. Admittedly this is a minor criticism, for the instrumentation is perfectly balanced and tightly controlled. However, if some of the

more active tracks were complemented by more dynamic production, the result would be breathtaking. Instead it is excellently middle of the road.

This is actually rather surprising since a large part of Brooks' acclaim has been due to his skill as a producer. In 1990 he produced two of the most acclaimed world music albums, Youssou N' Dour's *Set* and *Mustt Mustt* by Pakistani Nusrat Fateh Ali Khan, both of which were picked as the year's best by Rolling Stone readers.

Brooks is also responsible for the production of an impressive album by the Algerian singer Khaled. It is a shame that he did not use some of the vision that perfected these artist's albums on his own.

As a last snit, a word on the rhythm section. Brook's somewhat injudicious use of electronic drums gives a few tracks a cheap, glossy feel that is entirely at odds with the mood of the music. Having said that, most of the drumming on the album does at least sound real, but the exceptions mar the overall feel.

Rated A-



Latin Folk Fusion band Sikus in concert tomorrow

Sikus carries message of democracy

BY GABRIELLE KEMENY

These days it seems that music with a cause is the thing to do. Sikus is a band which not only stands full force behind its ideals, but does so with a fascinating musical technique known as fusion.

The name Sikus derives from a small pan flute popular in the Andean region of Bolivia and Peru. Their fusion is a progressive combination of rock and Latin folk.

The band was founded in 1988 by brothers Patricio and Ricardo Cerpa. Both fled Chile in the midst of General Pinochet's military dictatorship which began with the 1973 coup. With seven years of their adolescence marked by the autocratic Pinochet regime, it's no surprise that these musicians have an important message.

Their extensive and varied repertoire is composed entirely by the two brothers. The lyrics carry messages of democracy and armed prophets as well as comments on freedom, peace and justice.

Compassionate comments on political realities provide a striking consonance between North and South American music and politics. Sikus captures the mystical spirit of South America, with an upbeat modern twist.

Their unique instrumentation mixes the familiar instruments of a contemporary rock band with such rarities as the charango, a small Andean banjo-like instrument made from an armadillo shell, and the trutruca, a long mountain horn. The result is an exhilarating and powerful rhythmic blend.

The band has an album out entitled *El Rayado Mural* (Graffiti on the Wall). They are also featured on the CD *Amigos Latinos*, a CBC Radio recording, and are the subject of the CBC Television documentary *The Entertainers*.

With numerous performances in Toronto, Montréal, Edmonton and Saskatoon, Sikus is gaining a following of fans almost as diverse as the band itself.

Most recently, the band has recorded "It's Time for a Change", which marks their first single in English. In his music, composer Patricio Cerpa speaks of living up to the honour that is implied by defining ourselves as human beings.

Sikus promises to challenge your ideals while it enchants your soul.

Culturfest has brought Sikus to McGill. They will be performing on October 2 at 20h on the Lower Campus as part of the Global Rhythms Multicultural Concert.



Stuff & things from CKUT

CKUT's chart is based on airplay received. Compiled by Geneviève Heistek.



ARTIST ALBUM LABEL

7 INCHES CLOSER TO HEAVEN

Silverjews	Canada	Drag City
Royal Trux	Red Tiger	Drag City
Shadowy Men	Dog & Squeegie	Estrus/Cargo
Senridoh	Losercore	Smells Like Records
Ovarian Trolley	Rogue	Gimp
various	I hear the Devil Calling Me	X-pressway/Drag City
Uncle Tupelo	Sauget Wind	Rockville/Dutch East
Rise	Where To Find	RPN/Supersound
Alice Donut	Magdalene	Alternative Tentacles
Graverobbers	Mark Robinson	Homestead/Dutch East

JAZZY INSPIRATION

N.O.M.A	Climbing the Waltz	Contextual/Fusion III
Sun Ra	Mayan Temples	Black Saint/Fusion III
Mario Pavone	Toulon Days	New World
Ricky Ford	Hot Brass	Candid/DA
Dave Burrell	Jellyroll Joys	Gazell
Freddie Hubbard	Live at Fat Tuesdays	Musicmasters/Polygram
Peter Apfelbaum	Jodoji Brightness	Antilles/A&M
Barry Harris/Kenny Barron	Confirmation	Candid/DA
Plimley/Ellis/Cyrille	When Silence Pulls	Music & Arts
Fourth Inversion	I dreamed of Sylvia	Unity/Fusion III

Tune in to "Drastic Plastic" Saturday 10-11pm, this week featuring bands playing the "Vermontstress" indi-pop festival, happening the 10th and 11th of October in leafy Burlington, Vt.. Included will be music from Velocity Girl, Gravel, Pond, Moncton's Eric's Trip, as well as NYC's Codeine and the latest from "cuddle-core" moguls Beat Happening. For more programming information, check out CKUT's program guide, STATIK, now available at our offices in the basement of the Willy Shatner building.

Live Lit close to home

BY ANTONIA WHYATT

It's extraordinary how easy it is to totally ignore the things that are going on closest to home in favour of randomly searching for entertainment further afield.

The Yellow Door is a name I've heard echoing around campus since my intrepid English self appeared at McGill, but just as I've never been to the Tower of London, Big Ben, Westminster Cathedral or any other such notable landmarks within a twenty mile radius of my London home, so had I never so much as glimpsed the sunshiny doorway of our local coffee house.

After phoning up rather sheepishly to find its address (3625 Aylmer, please note), I went on a rather more curtailed urban jungle wander than usual to speak to Ed McKinley.

McKinley is the organiser of Literature Live, a program of "readings, recitations and dramatisations presented by Montréal writers on themselves and their work". The program has been running for four

years after having been resurrected by McKinley.

Since then, said McKinley, "It has become known to Montréal writers as a perfect atmosphere for them to present their work, some for the first time to the public."

The location of the cosy basement café is conducive to lively interaction between the audience and the writer, providing necessary stimulus in a very lonely profession.

No curriculum vitae is required here — any writer is accepted. All that is expected is enough material and enough courage to fill a half hour show. There are always two writers per evening, with an interval in between them for coffee and questions (very civilised).

The writers are "encouraged to talk about themselves and their lives" (I could definitely fill a half-hour slot that way) and at the end of the show there is an open stage for anyone who feels thus inspired.

The shows are on every first and third Thursday of the month and

run until April. Today two woman writers are appearing, Viviane Boucher and Carole TenBrink, both of whom are poets. Boucher is unpublished and this is her first time reading her work, while TenBrink has been published and is a well known Montréal writer.

Many bright young students have already cottoned on to the fact that this is a prime place to become aware of contemporary writing, which is almost impossible to come by in any of our English Literature courses.

It just took me a while, but that's okay because now I know and can stop complaining in an all too passive student manner about our lack of exposure to such things.

For only two dollars admission, with coffee, tea, herbal teas, &c. going at the uninflated rate of fifty cents, it is well worth anyone's while to walk the baby steps to The Yellow Door and sample a little of the life going on around us in Montréal very close to home.



Allen keeps his nose out of new film

FILM

Husbands and Wives • Woody Allen • 1992

BY DEREK WEBSTER

Everyone's coming down on Woody Allen because at fifty-plus he still has a yearning to catch the Knicks with stepdaughter Soon-Yi. I can almost hear the rabid mob of fathers who are hitting their own half-century. And the mothers! Daughters around the western world have been slapped with outrageous curfews and warned ferociously about 'wise men bearing gifts'.

Together they are gathering in the lobby of Allen's Manhattan apartment block, demanding an explanation, and blood — or just blood. My God, even Dan Quayle has entered the fray! (Or was that his teenage nephew, Spud?).

Well, wake up and smell the microwaved ham-on-rye, people. This is the nineties! Look around — Robocup, Terminal Arnold and Rambot are an everyday part of our cheerfully desensitised society!

Brett Yeast in Ellis's novel *American Psycho* is the best thing to happen in publishing since *How to Sledge Bread!* And when Penguin buys

its rights for several billion and gives it a snappy Andy Warhol cover, its sales can only rise as yet another postmodern classic is born!

In such a movin'-n-groovin' world, why waste your time on leaden moral issues? The constitution, incest — what's the diff, man, they're all such a drag....

Anyway, the Wood-o-matic has just churned out another post-Yahweh urban-intellectual schmooze-story, but unhand that uzz, it's damn good! The press world is a-buzz with superlatives.

Some say *Husbands and Wives* is Allen's best since *Hannah and Her Sisters*, some even compare it to *Manhattan* — or behold, *Annie Hall*! This here revyoo is gunna give it five little cowboy hats out of a possible four — and don't correct my math! Here are the illustrious reasons why:

W.A. wrote the script *before* he and Mia played liver-loving vulture to each other's Prometheus;

The film is not a two-hour profile of the director's ominous nose;

I actually learned something I could relate to my own life (gosh); Judy Davis is in it — and if that isn't enough, she's even better than she was in *Naked Lunch*;

W.A.'s initials are similar enough to Wolfgang Amadeus Mozart's to give me an excuse to show-off how astute a critic I am (Mozart! Mozart!);

The oh-so *avant garde* camera technique caught the short-sighted wind bags in the front row off-guard, nauseated them and made my day.

Meanwhile, back in the rag-world of gossip journalism, everyone is slapping down their Oscar-bets: Syney Pollack is 10-1 to win Best Portrayal of Husband with I.Q. in Remission; Judy Davis will probably take the Most Spittle Launched While Shouting "Bullshit!" Into Telephone Award; and Woody Allen will certainly be offered the award for Best Use of Autobiography as a Smoke-Screen For Reality.

Next week: Bob Roberts shoots Clinton and runs for President.



Palmistry Centre houses luminary paws

BY SIÂN JONES

Rose quartz pendant getting stale? Sydney Omarr not telling you what you want to hear? Well, there's good news for those of you who want to see more than just no money in the palms of your grubby little hands.

First opened in 1972, the Palmistry Centre in Westmount is the largest and oldest institution of its kind in North America. Recently renovated and expanded, the centre now houses six full-time palmist-astrologers and over 30 000 handprints.

Often confused with fortune-telling, Indian palmistry is a 3,000 year-old technique for self-analysis through information encoded in the lines, mounts and shape of the hand.

Instead of being a device for predicting the future, palmistry was originally intended as a tool for developing an understanding of past and present.

The premise is that by pinpointing human behaviour and personality, more informed choices can be made about the future. So they won't tell you whether you'll be the next Curt Cobain, but they might give you some clues about how to grunge your way to the top.

Although the centre's emphasis is on palmistry, they also offer related services such as astrological chart analysis, gem therapy, meditation instruction and colour therapy.

For the neophyte, an exhibition of handprints of the famous and not-so-famous might be more the ticket. As well as murderers and yogis, you can compare your paw prints with those of such luminaries as Ginette Reno, Robertson Davies, Joni Mitchell, Liona Boyd and Aislin.

In addition to regular consultation services, the centre has offerings to appeal to the not-so-neophyte such as courses and tutorials on palmistry and astrology, as well as self-discovery workshops where you too can learn about your magnetic range.

The Palmistry Centre is located at 351 Victoria Ave. in Westmount. Tel: 488-2292.

The (slow) feminisation of Hollywood

By
Mike
Stamm



Vampires, aliens & cyborgs, oh my!

Innocent Blood is director John Landis's return to the horror-comedy genre (it's been 11 years since his cult hit *An American Werewolf in London*), and it is something of a curiosity.

The film tells the story of Marie, a vampire with a conscience—she preys only on mafia killers—who inadvertently turns the head of the Mafia, Sal "The Shark" Macelli (who's based in Pittsburg, for some reason), into another vampire.

While Landis is clearly attempting to appeal to the same market as *American Werewolf*, Marie (played by French actress Anne Parillaud, of *La Femme Nikita* fame), is part of a different trend entirely: that of the female action protagonist.



Since the 1990 release of *Thelma & Louise*, female leads have become increasingly popular, in spite of the sexism which still dominates Hollywood. *Batman Returns*'s Catwoman, *Alien*'s Ripley and *Terminator 2*'s Sarah Connor are a few examples.

What sets these characters apart from their traditional male counterparts, however, isn't so much their gender as their increasingly complex motivations. The result is a growing number of protagonists who refuse to ignore their role in the violence and destruction that surrounds them.

What seems to be turning the tide away from generic fear of the unknown in standard action films, at least for the moment, is a prevailing cynicism among film audiences fueled by the corruption and scandal that appears to invade every aspect of their own lives.

More and more of our icons are rejected, as seemingly pioneering white

males are reevaluated as oppressive exploiters. We simply no longer believe in untarnished heroes, not even in our films.

Catwoman is depicted as a frustrated and confused vigilante; Sarah Connor returns as a near-psychotic plagued by nightmares of the future.

The new generation of movie hero is required not only to destroy the enemy, but also to grapple with her responsibility in creating it. In *Innocent Blood*, Marie is literally responsible for Sal's blood-sucking spree, and makes every attempt to face this.

"I fucked up, okay?" she snarls at Joe, the undercover cop who's helping her. "Don't tell me it never happened to you!"

In *Alien*, Ripley discovers that not only did the alien stow away aboard her hibernation capsule, but that she herself carries an alien pod inside her. Viewed in this context, *Aliens* becomes a territorial war between two mother-figures, and *Terminator 2* becomes a circular battle for the future between the son of technology and the son of a human woman.

Women as brood queens

Hollywood seems to be using the mother-figure as a metaphor for the om-

nipresence of corruption. Evil doesn't come from outer space, it comes from within—the film industry is projecting the fears of its audiences, as always, onto its main (and in this case female) characters.

And just as filmgoers now want to fix the corruption that they've produced (witness the strength of the blue box movement), they now want to see "mother"-characters overcoming the evil that they themselves have spawned.

But is this female empowerment? Or is the film industry just repackaging the same old prejudices? What message does the viewer receive when s/he sees a heroine use her sexuality to achieve her goals?

Marie, Catwoman, Nikita and even Sarah Connor ("Mom'd hook up with anyone who'd train her how to fight," her son, John, says at one point)—all use their sexuality in this way.

Marie is a particularly appropriate example in this case because of the way she represents the vampire myth: Instead of a male vampire who uses his overwhelming sexual power to turn virgins into submissive slaves, we have a female vampire who feigns innocence and submissiveness to ensnare her victims.

"Gee, I'm sorry! Don't hurt me, okay?" she pleads, after her chosen victim almost hits her with his car. "I could have got run over! Thank God you've got good reflexes!"

Later, during the gratuitous sex scene, Marie allows Joe to handcuff her in order to gain his trust, although she and the audience know she can break out of them at any time. Director Landis seems to be implying that a woman who uses her sexuality to gain an advantage is, in some way, a vampire.

Marie, as an inhumanly strong being, would seem to be invincible, but she's all too defenseless against Landis's noticeably sexist directing. Not only does the movie open with Marie's naked body, all

of which Landis displays, but concludes in a strip bar (has there ever been a strip bar in a movie that was integral to the plot?) filled with nameless large-breasted women who form the background against which the characters have their perfunctory gunfight.

Presumably Landis, since he was so busy objectifying the female body, must

not have given much thought to the possibility of female empowerment. Consequently, any such empowerment we derive from Marie's actions is unintended.

At the climax of the film, Marie suddenly shifts to a subordinate position ("Go get him!" she shouts at Joe, after Sal has shot her six times), and it is Joe, not Marie, who destroys her vampiric creation.

To watch the sun rise

Ultimately, it is precisely this inescapable, all-encompassing male ego these women are trying to escape, and unlike their conventional male counterparts, they generally do not stick around for the sequel.

In the infamous conclusion to *Thelma & Louise*, the two main characters drive their '63 Thunderbird off a cliff because they can no longer live with the world that they've experienced. Likewise, at the end of *Alien*, Ripley becomes a blatant Christ-figure and sacrifices herself.

For some characters, suicide is the only way out of a world that exploits them, although for some, even suicide proves ineffectual. Catwoman, for all her best efforts, is kept alive at the end of *Batman Returns* so she can be in the sequel.

Only Sarah Connor seems to have triumphed over the patriarchal society of 1994 (embodied in the two Terminators) by the end of the film. Apparently a woman is allowed to triumph on her own terms in Hollywood, but not in '92.

Napalm Death avoids nihilism

MUSIC

BY DOUG MACDONALD

Last week at Foufounes Electriques, Napalm Death put on one the best and messiest music shows to hit Montréal this year. The headliner for five other likeminded bands, Napalm Death gave us a show that could be described as the musical equivalent of P.C.P.

Napalm Death got their start in the dark days of the early 1980s, through the band members' involvement with the Crass movement. For those of you who were weened on Rick Springfield, let me explain.

Crass was a hardcore punk band that held like iron to its musical and political ideals. Musically they were hard, heavy and fast. Politically, they were active in the early neo-anarchist and squatter movements (think of the trailer park scenes in *Sammy and Rosie Get Laid*).

The Crass movement became popular world over, and influenced everyone from Minor Threat to Hüsker-Dü. It is from these humble beginnings that Napalm Death got their start in 1981. Though they've evolved from their roots they remain committed to the hard, heavy and fast philosophy of music and the "society is fucked" outlook on life.

The *Daily* spoke with the lead singer and lyricist of Napalm Death, Mark "Barney" Greenway, and he explained his view of the world. "Things are fucked — you can't



Napalm Death at Foufounes last Thursday

TONY REVOY

deny that. But we don't believe in being nihilistic. We want people to believe in themselves and believe

that they can make their lives better." N.D. see their music primarily as entertainment, but that doesn't

keep them from trying to get a message out to the fans during the show. This was evident at the concert, as

Barney passionately screamed into the microphone the enraged lyrics to "Fascist Control".

The N.D. audience is definitely an angry one. They took one angel-dusted suicide dive from the stage onto the hard floor after another. (No clever metaphor here — they were literally diving on the floor. After all, would you try to catch a hairy 6 foot grindcore fan on a twenty foot stage dive?) The fans behaved more like a group of lemmings than actual people.

According to Barney, Napalm Death is very active in anti-fascist movements. "I'm really scared by the way kids are getting into neo-fascism," he said. "We're involved in a lot of anti-nazi groups and have done several benefits with other bands."

"Sometimes we have problems when skinheads who don't understand what N.D. is about show up at the concerts," he added, mentioning a riot last week at a concert in London given by nazi-skin band Screwdriver.

N.D. say their approach to changing society is much more low-key than their roots might have lead them. The music serves as a release and a point of focus for the rage of the young and alienated. Which is fine of course, so long as you don't mind picking concrete out of your teeth at the end of the night.

Musique Actuelle defies convention at Victoriaville

MUSIC

BY JAMES FORBES

One of the vanguards of the Canadian music scene is the Festival International de Musique Actuelle de Victoriaville.

The focus of this year's festival is the theme of musical synthesis, that is to say, how music comes about.

"Actuelle" music can be defined as the music on the cutting edge of jazz and classical which respects the formality of the instruments and ensembles, but explores intricate new ways of exploiting sound and arrangement to produce a new genre.

The festival's artistic focus tends to gravitate to the progressive, ground-breaking artists of the last decade who defy convention.

While elements of jazz, performance art and primitivism all play important roles in the selection of artists for the festival, there are no categorically rigid musicians as such appearing at Victoriaville.

This year, the festival has invited two of jazz music's greatest new pioneers, Fred Frith and Bill Frisell. Frith will be appearing with a variety of artists from around the globe. He is premiering one of his latest works, *Brick, Stone, Glass, Wood and Wire*, which explores the interactions of a traditional ensemble with experimental instrumental accompaniment.

Frith is perhaps most famous as a clarinetist and saxophonist, and has collaborated with greats like John Zorn, whose musical odysseys include the album *Naked City*, a pastiche of musical styles and violent tempo changes.

Bill Frisell is appearing with his band and horns for a Canadian premiere. Virtually unknown even three years ago, Frisell has risen to become what many consider to be the most important jazz guitarist alive today.

Frisell's haunting work with the instrument has redefined the genre. Frisell has worked with John Zorn, Marianne Faithfull, and Wayne Horvitz, the principal member of The President.

Another welcome inclusion is Toronto's Arraymusic, a contemporary ensemble of classically trained musicians who perform decidedly non-conformist works. Through their 20 year existence, they have redefined chamber music in Canada.

In addition to the American and Canadian offerings, there will be a number of artists from Europe who will be performing works of the same nature. Although many of these groups are unknown in Canada, they promise to be interesting.

The festival takes place in Victoriaville, approximately two hours east of Québec City. There



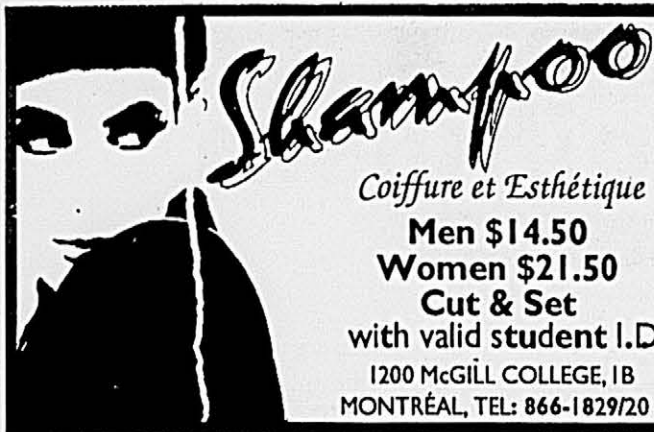
Bill Frisell

are special rates available that include lodging and concerts at the festival. Most of the concerts are in the \$14 to \$25 range, but are all worth seeing.

Although the festival is not exactly cheap, it provides one of the only opportunities to see talent of this calibre without travelling to

New York. It is a definite must for jazz fans and music students alike.

If you want to go, tickets can be reserved or bought from the Admission Network. Voyager buses leave for Victoriaville at 17h30 from the Berri Station. The festival runs October 8 to 12. For more info call (819) 758-4370.



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opposed to the "yes" forces, are not prepared to sacrifice our democratic system for any one province or group.

The election of senators in Canada would be a giant step in the right direction. However, our leaders and the "yes" forces seem to feel that Québecers are incapable of taking on this responsibility. The appointment of Québec senators by the National Assembly is an undemocratic slap in the face to all Québecers.

While we would love to support a deal that would put an end to the constitutional haggling that has been going on in the country for years, the only thing that this deal would put to an end is Canada as we know it and love it.

For those who believe it necessary to vote "yes" in order to keep Québec a member of the Canadian family, one wonders why Québec would want to remain in the "new" undemocratic Canada that the Charlottetown Agreement will create.

Irving Gold, U3 Sociology
Kate Berry, U2 English

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Letters

continued from page 4

Bicycle revolutionaries

To the Daily:

I'm getting tired of seeing stories about bike couriers that portray them as some kind of hero. The way the couriers act, and I believe they like the image, is bad enough. But who needs to read stories that call them "free-wheeling bandits", and more? (*McGill Daily*, September 24, 1992).

Bicycle couriers could be fairly important, since they take business away from couriers that use cars. But they lose any revolutionary edge by virtue of their breaking the laws.

Yes, it can be dangerous riding a bike. But surely couriers must increase their chances of being in an accident not simply because they are on the road a lot, but because they go through so many red lights, and go the wrong way, and ride on and off the sidewalk.

To hear them talk about the danger of their job, almost in the fashion of "well, gee, aren't we tough", negates the fact that they deliberately take those

risks.

Further, they endanger pedestrians by their illegal and dangerous driving habits. That to me is a far greater crime than getting in an accident with a car.

Mindless pedestrians? Why should I have to worry about getting run over when I'm on the sidewalk? I don't cross on red lights, but why do I have to worry about bicyclists going through red lights in addition to all the careless car drivers?

To me, bicycle couriers sell out by driving so wrecklessly. They aren't bicycle revolutionaries but opportunists who only care about making money.

When cyclists, and couriers are a highly visible group of cyclists, ride on the sidewalk, they are yielding to the car. When they go through red lights and go the wrong way, they are saying that they aren't legitimate users of the road.

The only way to make streets safe from cars is to demand our legitimate place.

Michael Black

ERRATUM • A transcribing fuck-up resulted in the claim that there are only 1650 Palestinians living in Israel, in the story "Palestinian Manifesto" in the Culture Fest Supplement on Monday. There are actually about 900 000. Oops.

events

Today

The department of Epidemiology and Biostatistics presents Dr. Richard Menzies and Dr. Robyn Tamblyn speaking on sick building syndrome at 13h in Purvis Hall, Pine Avenue West.

Shikodan International will be presenting a free demonstration of Karate and Kendo outside the Shithead Building from 13h. Free lessons for those interested.

The British Council and McGill present Martin Bowman and Bill Findlay discussing "Translating Michel Tremblay into Scots" in the Morris Hall Theatre at 14h, 3485 McTavish.

Benoit LeBlanc will be performing in the Alley, featuring blues and zydeco music at 14h30.

McGill's polisci department is holding a workshop on Grand Strategy and International Security with George Quester of the University of Maryland speaking on "Offense and Defense After the Cold War" in Leacock 424 Friday at 15h.

The James Bay Coalition meets at 16h in the Union 435. Info at 495-1482.

The Middle Eastern Students' Association will be holding a Turkish Coffee party at 16h Friday in Leacock 517.

International Food Night happens in the Onion Ballroom at 18h. The evening includes food, music and dances. Admission is \$8.

Hillel's Jewish Students' Magazine will hold its first meeting at 3460 Stanley today at 18h30. If you can't make it, call Stephen or Dave at 845-9171 and 931-8774 respectively.

McGill Christian Fellowship at the Dioscesian College at Milton and University Friday at 19h. For Info, phone Heather at 937-8616.

The Irish studies department of McGill introduces a roster of notaries from a plethora o' locations speaking on "International Irish Studies". Arts 215 at 20h.

RAM concerts presents Oren Safdie's *Broken Places* at the Bijopu 310 LeMoyné in Old Montréal. The play runs today through Sunday and again from the 7th to the 11th. Thursday to Saturday performances at 20h30 and Sunday performances will be at 19h30.

On the Weekend

Culture Fest presents an Outdoor Multicultural Concert on the Lower Campus absolutely free of charge Friday at 20h.

A benefit for El Salvador will occur Saturday at 20h featuring Swing Dynamique, Django Reinhardt Jazz, with special guest Patricia Lescano, a Chilean singer, followed by an open stage. \$4. Sponsored by the McGill Latin Awareness Group Union B09-10. For more info call 276-2009.

The Forum Against War holds a meeting on Sunday to discuss modern warfare. They will meet at the Centre St-Pierre on 1212 Panet #203 (Beaudry Metro) at 10h. For more information please call 279-4740.

McGill's Speaker's Series presents John O'Neill of New York University speaking Sunday on "Eating Time, the Semiotics of Fast Food" at 14h in room 202, 3465 Peel St.

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.

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GROUP LEADER NEEDED for Dawson Israel Semester Program - Jan 18-May 19 1993. Qualifications: Experience working with youth, previous visit to Israel. Knowledge of Hebrew. N. Parry 931-8731 loc. 1473 / 486-2076.

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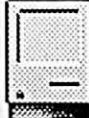
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McGILL NIGHTLINE

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Join the Law Students' Association on a trip to the U.N., Oct. 14-17, 2 nights, \$154, see NY, tickets available at TRAVEL CUTS.

LBGM (Lesbians, Bisexuals and Gays of McGill) is holding its third meeting on Thursday, October 1 at 6:30 in Shalner Rooms 425 and 426. Be there and lend your voice!

Self-Help Group with eating disorders. First meeting Oct. 1st, Union Room 435, 6:00 p.m. Break free from the obsession. For more info: Dot or Tamara 398-2700.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shalner or call 398-6822. Hours are during lunch and 7 to 10, Monday through Friday.

Walk-Safe Foot Patrol: We are now in service. Call us for a walk home, we're waiting to hear from you. Mon-Thurs. 6:30-12:30, Fri. & Sat. 6:30-2:30 a.m. 398-2498.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.



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